The Dynamics of Japanese Literature Translation in Indonesia

— Focused on Publishers, Translators, and Readers

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(インドネシア)インドネシア大学人文科学部日文学科講師。近現代日本女性文学、ジェンダー学。「円地文子の『小町変相』とテュティ・ヘラティの『チャロン・アラン：家父長制度の犠牲者である女性の物語』—女性の視点における伝説の語りなおし」(*Border Crossings The Journal of Japanese Language-Literature Studies* Vol. 7, 2018)、『埃の上の埃』(タウフィック・イスMAIL著者 Debu di Atas Debu詩集の翻訳、ジョニ・ラスマダ・フタバラット、スリ・ラトナニンシー共同翻訳、Balai Pustaka, 2018)、『Freeter, Arafo, House Husband : Shifting Values of Hegemonic Masculinities and Emphasizes Femininity in Four Japanese Television Dramas』(Izumi : Jurnal Bahasa, Sastra, dan Budaya Jepang Vol. 9, 2020) など。

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This study aims to understand the dynamics of the Indonesian translation of Japanese literature from the 1970s to 2020, focusing on the publishers, translators, and readers involved. It entailed studying selected Japanese fiction, examining the social media activities of book publishers and social media platforms of readers who reviewed these translations, and interviewing the translators and editors who prepared the translations for publication. The research results show that from the 1970s to the present, there have been significant changes in the process of translating Japanese literature to Indonesian. From the 1970s to the 1980s, the Japanese works translated into Indonesian were mostly texts which were also widely translated in the West. During this period, these works were translated from their English translations into Indonesian, and the translators were Indonesian literary scholars or 'sastrawan'. During the 1990s, the translation of literary works was conducted for the purpose of fostering Japanese literary studies at the university level. Moreover, in 1990s forms of Japanese popular culture such as animations and manga comics started to become widespread in Indonesia through private television channels and manga publishers. This trend became the embryo of the Indonesian translation of Japanese literature during the 2000s, which produced texts that are particularly popular among the younger generation.

This is illustrated by the establishment between 2012 and 2020 of publishers who specialize in Asian literature, and also those who specialize in Japanese literature in Indonesia. In addition, after the 2010s the relationship between publishers, translators, and readers became closer and more accessible with the help of social media. The dynamics of the situation which led to the Indonesian translation of Japanese literature are inseparable from the social and cultural relationships between Indonesia and Japan, especially the reproduction and consumption of Japanese popular culture in Indonesia.

Keywords Translation(翻訳), Japanese Literature(日本文学), Indonesia(インドネシア), Popular Culture(大衆文化)

1 Introduction

The translation of Japanese literature into Indonesian has been carried out since the Japanese occupation of Indonesia. During that time, the works translated into Indonesian contained war propaganda, whose dissemination was the sole purpose of their publication. These works were published in *Djawa Baroe* and *Pandji Poestaka* magazines.

Translations continued to be published in the post-war period. According to the research on translated Japanese literature carried out by Toshiki Kasuya (1983), from the end of World War II until the 1960s, only Japanese short stories were translated into Indonesian. These included the works of Akutagawa Ryunosuki, Natsume Soseki, Tanizaki Junichiro, Dazai Osamu, and Shiga Naoya, all of which were published in literary magazines during that time, for example *Zenith* and *Konfrontasi*.

In 1961, a book called *Sastra Jepang Sekilas Mata* (Japanese Literature at a Glance) was published, and *Antologi Sastra Jepang* (Anthology of Japanese Literature) was then published in 1964. Both were written by an Indonesian author of Chinese ancestry, Njo Joe Lan, and published by Gunung Agung publishers.

The translation of Japanese literature in Indonesia intensified during the 1970s. According to the website of The Japan Foundation, 186 works of Japanese literature were translated into Indonesian between 1975 and 2015¹, and The Japan Foundation says that during the data gathering process it is possible that some unlisted works were unaccounted for. However, the author of this study decided to use this database as an initial guide. In addition, the author gathered data on works that were translated from 2015 to 2020 from social media platforms such as the Instagram account of Haru Publishing and the Post Bookstore.

Several studies on Indonesian translations of Japanese literature have been conducted, focused on the translation strategy involved. Examples include the research of Agustini and Pradopo (2008), Puspitasari, Lestari, and Syartanti (2014), Fitri (2018), Susanto (2018), Ningsih, Emzir, and Hidayat (2018), and Rahayu (2019). In other words, the preceding research has emphasized the linguistic aspects of the translated works, and not the development of the translation process itself. On the other hand, in his research, Toshiki (1983) attempted to map Indonesian translations of Japanese literature

¹ 独立行政法人国際交流基金 THE JAPAN FOUNDATION. (文書発行年月日無名). 日本文学翻訳書誌インドネシア語. 独立行政法人国際交流基金 THE JAPAN FOUNDATION. アクセス日2020年11月2日.
<https://jtrans-opac.jpf.go.jp/Opac/search.htm?jsessionid=AFB8008C1CE094BE7BE45865C3D5E9F5>.

from the era of the Japanese occupation to the 1970s. However, since then, to the best of the author's knowledge there has been no further research into the development and dynamics of Indonesian translations of Japanese literature.

Considering the length of the period since Toshiki's work was published in the 1983 to 2020, this paper attempts to fill the gap in the available information in this regard by mapping and studying the dynamics of Indonesian translations of Japanese literature since then. It analyzes the trends in translated Japanese literature over that period of time, explore whether there have been any changes, which authors have been translated, who the publishers and readers have been, and what kinds of factor have encouraged the development of these translations.

The data gathered during this research emerged from the study of Japanese works that have been translated, examination of publishers' websites and social media activities and of readers' reviews on YouTube, and interviews with publishers, translators, and bookshop owner. Relevant parties were interviewed at several publishers, including Gramedia Pustaka Utama Publishing, Elex Media Komputindo Publishing, Haru Publishing, Mai Publishing, and Pusat Studi Bahasa Jepang Universitas Padjajaran Publishing. The author also conducted interviews with Antornius R. Pujo Purnomo and Jonjon Johana, who are active in translating Japanese literature, and Teddy W. Kusuma from the Post Bookshop, an independent bookstore in Jakarta which sells translated Japanese literature.

2 1970s-1980s : Japanese Literary Fiction Translation from English Translation

In the 1970s, the translation of Japanese literature into Indonesian for non-propagandistic reasons began. During this period, Pustaka Jaya Publishing played an important role in introducing Japanese works of literature to the country. They were established in 1971 in Jakarta by Asrul Sani and several members of Dewan Kesenian Jakarta. Alongside Indonesian literary works, they also published several works of world literature. The mission of Pustaka Jaya Publishing was to publish quality books, especially literary works, in order to heighten the interest in reading of the general public. Part of this mission involved the publication of children's books in the hope of building a reading habit in many more people². From this summary of their history we can conclude that Pustaka Jaya Publishing mainly published works of literature,

both Indonesian and foreign, which they then categorized as “translated world literature.” The people who were involved in this, including Asrul Sani, were also active in Indonesian literary society.

Therefore, the translation of Japanese literature into Indonesian during the 1970s can be seen as a part of the trend toward the translation of world literature. Clearly a standard had to be established in order to curate what kinds of work would be translated into Indonesian under this rubric. One of the curators was Pustaka Djaya, who viewed Japanese literature through the prism of the West. This is apparent from the translated works of this period, which were all translated from English instead of the original Japanese. The translators of this era were Asrul Sani, Anas Ma’ruf, Toto Sudarto Bachtiar, and Hartoyo Andangjaya, who were all writers and culture and art activists.

The first Japanese work of literature which was published by Pustaka Djaya Publishing was *Yukiguni* by Kawabata Yasunari in 1972, which was translated from its English edition by Anas Ma’ruf, presumably because Yasunari had been awarded the Nobel Prize for Literature in 1968. After *Yukiguni*, Pustaka Djaya published several Japanese works of literature such as *Kappa* by Akutagawa Ryunosuke (1975), *Shiosai* and *Kinkakuji* by Yukio Mishima (1976), *Yume no Ukihashi* by Tanizaki Junichiro (1976), *Nemureru Bijo* by Kawabata Yasunari (1977), *Kokoro* by Natsume Soseki (1978), and *Kantan* and *Sotoba Komachi* by Yukio Mishima (1979).

Tarate Publishing specialized in translations of works of Japanese folklore such as *Urashima Taro* by Tokita Shiro, *Kitsune no Yomeiri* by Matsutani Miyoko, and *Omusubi Kororin* by Seta Teiji in 1976. However, this last was the final Japanese work that they published.

In the 1970s there were only two publishers of translated works of Japanese literature, Pustaka Djaya and Tarate Publishing, while in the 1980s there were five such publishers. During the 1980s Pustaka Djaya still published Japanese literary fiction, although not as much as it had in the 1970s. In 1987, they published *Yukiguni* by Kawabata Yasunari for the second time. The difference between the first edition and the second is that the first one, which was published in 1972, was translated into *Negeri Salju* (the ‘Snow Country’ dialect) while the second was translated into *Daerah Salju* (the ‘Snow Area’ dialect). Moreover, the 1987 translation was produced directly from

² Pustaka Jaya. (文書発行年月日無名). Tentang Kami. Pustaka Jaya. アクセス日2020年11月2日.
<https://pustakajaya.com/tentang-kami/>.

the original Japanese text by the literary figures Ajip Rosidi and Matsuoka Kunio. At that time Rosidi was a guest lecturer in the Indonesian program of the Osaka University of Foreign Studies (currently Osaka University).

In the 1980s, Gramedia Publishing started to gain popularity and played their part in the translation of Japanese works of literature. Gramedia chose books that were more popular and commercially successful in the West than those chosen by Pustaka Djaya, such as *Madogiwa no Tottochanchan* by Tetsuko Kuroyanagi and *Minamoto Musashi* by Yoshikawa Eiji. However, they also saw Japanese literature through the prism of the Western market, just as Pustaka Djaya did.

3 1990s : Translations of Japanese Comic Books, and Translations of Japanese Works of Literature as Teaching Materials in Indonesia

The beginning of the 1990s was a period when Japanese popular culture was consumed on a massive scale in Indonesia in the form of animations and comic books (manga). The first Japanese animated movie which was broadcast in Indonesia was *Wanpaku Omukashi Kumkum*, which went out on TVRI, a national channel, at the end of the 1970s, followed in 1986 by the broadcast of the TV series *Oshin* on the same channel (Rastati, 2015). However, Japanese animations and comic books became broadly popular due to the broadcast of Japanese animations such as *Doraemon*, *Candy Candy*, and *Sailor Moon*. In 1995, the private TV channel Indosiar started to broadcast Japanese television dramas such as *Tokyo Love Story*, *101st Marriage Proposals*, and *Ordinary People*. In tandem with the growth of private television channels in Indonesia, Japanese popular culture was introduced to the Indonesian people.

During this period, Elex Media Komputindo Publishing, which was established in 1985, started to publish Japanese comics, and these translations are still available today. According to a written interview³ with Ratna Sari Abubakar, the managing comic editor at Elex Media Komputindo Publishing, before the pandemic they published around 40-60 translated Japanese comic book titles per year, while during the pandemic they have published only around 20. These comics are translated directly from Japanese. Later in this paper, a more in-depth analysis of how the popular culture of Japan became

³ Written interview with Ratna Sari Abubakar, managing editor for comics of PT Penerbit Elex Media Komputindo on Friday, 2 October 2020.

a significant factor in the translation of Japanese works of literature through the 2010s until today will be conducted.

In the 1990s Japanese works of literature also started to be translated as university teaching materials for Japanese Literature classes in Indonesia. Faculty at the Japanese Literature Study Program (Program Studi Sastra Jepang) in Universitas Padjajaran Bandung began translating short stories by Miyazawa Kenji and Shiga Naoya in 1997. Puspa Mirani Kadir The head of the Center for Japanese Studies (Pusat Studi Bahasa Jepang) of Universitas Padjajaran⁴ says that these translations were carried out after discussions with guest lecture from Japan. In the same interview, she said that Kenji's stories were chosen because they are packed with humanistic messages, and are written in a style which is enjoyable and easily understandable by adult readers, even though several of the stories are actually for children. Naoya's stories were chosen because he was seen as as 'tanpen shoosetu no kamisama' (the god of short stories) and his writing style is colloquial, like spoken Japanese.

The translators of these stories were a team of lecturers from the Japanese Literature Study Program of Universitas Padjajaran, who were assisted in their understanding of difficult phrases by Japanese guest lecture. *Kumpulan Terjemahan Karya Miyazawa Kenji* (a Collection of Miyazawa Kenji Literary Works Translation) and *Kumpulan Terjemahan Cerpen Shiga Naoya* (a Collection of Shiga Naoya Short Stories Translation) were later revised in 2019-2020 with the participation of students who had acquired the N2 level of Japanese Proficiency.

Antonius R. Pujo Purnomo, a lecturer in Japanese Studies at Universitas Airlangga Surabaya, was involved in a similar task as Universitas Padjajaran had performed 13 years before. In 2010 he published *Antologi Kesusastraan Anak Jepang* (Anthology of Japanese Children's Literature), in 2014 he published *Kimi ni Todoketai* (I Want to Send it to You), which is a collection of translated Japanese prose, drama, and poetry, and in 2019 he published *Cerita Rakyat Jepang* (Japanese Folklore), which was a collection of Japanese folklore from Hokkaido to Okinawa, which were translated by Purnomo. In an online interview⁵, Purnomo said these translations of Japanese literature into Indonesian were done because the university needed new teaching materials, and he also wanted to introduce Japanese literature to an even wider circle

⁴ Written interview with the head of Pusat Studi Bahasa Jepang Universitas Padjajaran, Puspa Mirani Kadir, conducted on Friday, 2 October 2020.

⁵ Online Interview via Zoom with Japanese literature translator and lecturer in Japanese Studies at Universitas Airlangga, Antonius R. Pujo Purnomo, conducted on Monday, 28 September 2020.

of Indonesian readers. Works translated by Purnomo include *Kodamadeshooka*, a volume of poetry by Kaneko Misuzu, *Kimi Shi ni Tamafu Koto Nakare*, a volume of poetry by Yosano Akiko, *Ame ni mo Makezu*, a volume of poetry by Miyazawa Kenji, *Hashire Merosu*, a volume of short story by Dazai Osamu, *Takasebune*, a volume of short story by Mori Ogai, and *Chichi Kaeru*, a drama by Kikuchi Kan.

Translated works of Japanese literature produced by Japanese studies scholars at Universitas Padjajaran and Universitas Airlangga are mostly read by the students in Japanese studies programs in Indonesia, especially those from these two universities, and are still not widely read by the public at large. This is understandable because the main purpose of this kind of publishing has been to produce new teaching materials instead of to reach general readers, a goal distinct from that of commercial publishers.

4 2000s-2020 : The Invasion of Japanese Popular Culture and its Effect on the Translation of Japanese Works of Literature

After 2000, Japanese popular culture became much more prevalent in Indonesia, as it benefited from the ‘Cool Japan’ initiative. ‘Cool Japan’ was launched in 2012 by the Japanese Ministry of Economy, Trade and Industry (METI) for the purpose of promoting Japan through various forms of culture such as anime (Japanese animation), manga, television dramas, movies, and novels, and also through the promotion of Japanese fashion, food, and elements of lifestyle and tourism (Agyciwaah, Suntukul, Lee 2018)

During the early 2000s Japanese pop culture was consumed widely by Indonesian young people, and we can see the signs of this in the growing popularity of Japanese cultural festivals in Indonesia from this period until today. At these festivals there are Japanese food and product stands, as well as cultural showcases. Moreover, usually these festivals also hold various events such as cosplay competitions, manga drawing workshops, tea ceremony exhibitions, events at which festival-goers can try on Japanese traditional clothing such as yukata and hakama, and other events which introduce Japanese traditional and popular culture to Indonesians. Such festivals are usually held by the student organization affiliated with Japanese Studies programs in various universities, members of Japanese clubs in high schools, and shopping centers, and some come about as a result of Indonesia-Japan government collaboration. One of the biggest Japanese festivals in Indonesia is Ennichisai, which has been held since 2010

and which attracts over 200,000 visitors each year⁶.

Based on the examination of JFEST INDO LOVER's Facebook page, a Facebook account which compiles information from various sources about Japanese festivals in Indonesia, the author found that these festivals aren't only held in big cities, but also in less populous suburban areas. Although their scale is not as huge as Ennichisai, the fact that these festivals exist in smaller and less populated areas proves that Japanese popular culture is prevalent throughout Indonesia.

In addition to the growing popularity of Japanese festivals, since 2016 several Japanese-themed attractions have become popular, at places such as The Onsen Hot Spring Resort in Malang, East Java, and Sakura Hills in Tawangmangu, Central Java. In these places, visitors can learn about various elements of Japanese culture such as traditional Japanese clothing like the Kimono, Japanese-themed hot springs, and traditional Japanese cuisine.

In the field of literature, especially teen-lit and young adult fiction, some young Indonesian authors who grew up under the influence of Japanese popular culture have inserted Japanese elements into their work, interpreting Japan from their own perspectives. Anggraeni and Pratama (2017) argue that based on their work, Japan exists as an object of desire which is seen as a more developed and beautiful place than Indonesia.

In the 1990s, Japanese popular culture spread widely and was consumed throughout Indonesia by the young generation, in particular in the form of animations and translated comics. By the 2000s, and especially in the 2010s, the youth of Indonesia had begun to enjoy Japanese pop culture more actively, for example by going to Japanese festivals or Japanese-themed places, and to feel the "sense of Japanese-ness" they saw in animations or comic books for themselves. They even started to reproduce this pop culture by incorporating the image of Japan as they perceived it into Indonesian popular works of fiction involving Japanese elements.

The relationship between the influence of Japanese pop culture on the young Indonesian generation and the development of translations of Japanese works of literature needs to be further studied. However, it is clear that since 2000 the number of publishing companies which promote Japanese works has increased. To illustrate this trend, Table 1 below shows the number of publishers who participated in the

⁶ Ennichisai Committee Yayasan Ennichisai Seni Budaya. (文書発行年月日無名). (文書タイトル無名). Ennichisai Committee Yayasan Ennichisai Seni Budaya. アクセス日2020年11月3日. <https://www.ennichisaiblok.com/about>.

publication of Japanese literature in five phases from the 1970s to 2015, based on the database on The Japan Foundation's website⁷.

Table 1 : Phased Number of Companies Publishing Translations of Japanese Works of Literature

Years	Number of Companies Publishing Translations of Japanese Works of Literature
1970-1979	2
1980-1989	5
1990-1999	3
2000-2009	20
2010-2015	14

In Table 1 above we can see that there was a huge increase in the number of publishers during the 2000-2015 period. The total number of publishers involved in the publishing of translated Japanese literature from 1970 to 1999 (a period of 30 years) was just 10, while from 2000-2015 (15 years) it reached a total of 34. In other words, in just half the period of time, in the early 21st century the number of publishers grew threefold. This happened partly because after 2000 the publishing industry in Indonesia grew significantly, but other factors were also involved.

The early 2000s was also an era when Japanese works of literature were translated directly from their original language. Kepustakaan Populer Gramedia Publishing put out *Noruwei no Mori* by Murakami Haruki in 2005 and *Kaze no Uta wo Kike* by Murakami in 2008, both of which were translated by Jonjon Johana, who at that time was a lecturer in the Japanese Literature Study Program at Universitas Padjajaran. Also in 2008, Kepustakaan Populer Gramedia published a collection of Akutagawa Ryunosuke's short stories titled *Rashomon*, which was translated by Bambang Wibawarta. Later, in 2009 the same publisher also put out *Kitchen* by Yoshimoto Banana, translated by Dewi Anggraeni. Both Bambang Wibawarta and Dewi Anggraeni are lecturers in the Japanese Studies program at Universitas Indonesia.

Gramedia Pustaka Utama Publishing also revised their translation and publication procedures for Japanese fiction. Gramedia's editor of Japanese books, Juliana Tan, says that in 2018 the company established a division that specializes in the translation of

⁷ 独立行政法人国際交流基金 THE JAPAN FOUNDATION.(文書発行年月日無名). 日本文学翻訳書誌インドネシア語. 独立行政法人国際交流基金 THE JAPAN FOUNDATION. アクセス日2020年11月2日.
<https://jltrans-opac.jpfi.go.jp/Opac/search.htm?jsessionid=AFB8008C1CE094BE7BE45865C3D5E9F5>.

Japanese books. Prior to that there was no specialized division and most Japanese books were translated from English-language editions. However, since 2018 they have been translating original Japanese works⁸.

Other than large publishing companies such as Kepustakaan Populer Gramedia and Gramedia Pustaka Utama, after 2000 there emerged smaller publishing companies such as Jala Sutra, Kantera, and Kansha Books, which also publish Japanese fiction⁹.

Among all the companies which publish translations of Japanese literature, there is one which does so most consistently, namely Haru Publishing. The company was established in 2012 and initially they focused on Korean works of literature, but they subsequently began to also publish Japanese works. On their website they brand themselves as a publisher of Asian books, as follows :

Penerbit Haru memfokuskan diri menerbitkan buku-buku dari penulis Asia dengan cerita yang ringan namun berkualitas. Dengan berbagai genre dari belahan benua Asia. Jepang, Korea, Mandarin, Filipina, Malaysia, Thailand, India¹⁰.

(Translated : Haru Publishing is focused on publishing books authored by Asian writers who produce reader-friendly stories of high quality in various genres from all over Asia, including Japan, Korea, Mandarin, Philippines, Thailand, and India.)

Haru Publishing holds various events to promote the books they've published, for example book discussions or meet-ups between the public and the authors. From August 18th until October 20th 2020, Haru also held an Asian book festival, in this case for Japanese and Korean books. They oversaw a book discussion on Japanese works featuring the author Akiyoshi Rikako, a workshop with their senior Japanese translator Ribeka Ota, and an online discussion about the influence of Japanese and Korean pop culture on the public's reading habits. The later focus is not surprising, because via their Instagram account, Haru Publishing claims that the initial reason for their establishment was their interest in Korean and Japanese culture. Below are some of Haru Publishing's tweets announcing the online discussion on Japanese and Korean pop culture.

⁸ Online interview via Zoom with Juliana Tan, editor of translated Japanese literature at Gramedia Pustaka Utama Publishing, conducted on Friday, 2 October 2020.

⁹ The complete list of publishers are included in Attachment 1.

¹⁰ Penerbit Haru. (文書発行年月日無名). Selamat Datang di Situs Kami. Penerbit Haru. アクセス日2020年11月3日. <http://www.penerbitharu.com>.

Tahukah kalian kalau latar belakang berdirinya Penerbit Haru adalah karena kegemaran kami sendiri pada budaya Asia, khususnya Jepang dan Korea?

Pada awalnya, kami adalah penggila budaya Korea dan Jepang. Kegemaran kami kemudian bertumbuh hingga kami ingin menyebarkan buku-buku dari kedua negara tersebut kepada pembaca Indonesia.

Perkembangan Penerbit Haru sebagai sebuah penerbit juga tak lepas dari dukungan para pembaca yang juga merupakan penggemar budaya Asia.

Karena itulah, diskusi kali ini kami peruntukkan bagi teman-teman penggemar budaya pop Jepang dan Korea. Kami ingin mendengar suara kalian.

Mari berbagi cerita tentang bagaimana budaya pop Jepang dan Korea bisa membawa kita pada kegiatan bernama “membaca”¹¹.

(Translated : Did you know that we established Haru Publishing because of our interest in Asian culture, especially Japanese and Korean culture?

Initially, we were huge fans of Korean and Japanese culture. This interest became stronger and we wanted to share the books of those two countries with Indonesian readers.

The growth of Haru Publishing depends on the support of readers who are also fans of Asian culture.

Therefore, this discussion is dedicated to all of you who are interested in Japanese and Korean pop culture. We want to hear your voices.

Let's share our stories about how the works of the pop culture of Japan and Korea can bring a new dimension to the activity called “reading”).

From the tweets above, we can see that the philosophy of Haru Publishing is based on their founders' interest in Japanese and Korean popular culture, and this interest spurred them into promoting books from Korea and Japan. We can also see that Haru Publishing addresses their readers directly and positions them as equal partners, which is clear from the use of familiar terms such as “you guys (teman-teman)”, “we want to hear your voices (ingin mendengar suara kalian)”, “Let's share our stories (mari berbagi cerita)”, “could bring us to an activity called “reading” (bisa membawa kita pada kegiatan bernama “membaca”)”. These phrases do not suggest a hierarchical relationship between publisher and readers, but instead an equal one. In their tweets they always address the readers as their friends (teman-teman) instead of as readers (pembaca), while large publishing companies tend to position their audience as mere readers instead of as part of a common community. This clearly shows that Haru

¹¹ Penerbit Haru. (2020年8月26日). Pengaruh Budaya Pop Jepang dan Korea terhadap Minat Baca. Penerbit Haru. アクセス日2020年11月3日.
<https://www.instagram.com/p/CEWrrKRp95S/?igshid=1mr22qilpu0re>.

Publishing attempts to break down barriers between themselves and readers, and even between all parties concerned, including readers, the publisher, translators and authors.

The active participation of Haru's readers can be observed in their activities on digital platforms. For example, some readers create review videos about Haru's published books such as a mystery novel by Akiyoshi Rikako or a thriller by Minato Kanae, which are Haru's two best-selling genres.

Regarding the question of whether or not an interest in Japanese popular culture increases the public's interest in reading translated Japanese literature, David Rohadi from division of Publication and Communication of Haru Group Publishing company said that a lot of their friends (readers) are already fascinated by the products of Japanese pop culture such as anime, manga, dorama, and movies. On that basis, they usually develop an interest in anything with a Japanese dimension, including books¹². In light of this, we may conclude that the prevalence of Japanese pop culture does indeed mean that readers become more interested in Japanese books.

Furthermore, the coordinator of Japanese translations at Haru Publishing, Andry Setiawan, said that Haru's readers are generally people who were already influenced by Japanese popular culture, so they understand enough of the culture to navigate Japanese books¹³. This supports the argument that most of Haru's readers are fans of Japanese popular culture, although this does not negate the possibility that there are readers who only like the books, without being under the sway of the prior influence of Japanese popular culture.

In March 2020 Setiawan established Mai Publishing, which specializes in Japanese literary fiction. Mai's first translated novel was *Ningen Shikkaku* by Dazai Osamu, which was translated directly from the Japanese. Setiawan said he founded Mai Publishing to publish Japanese literature which was translated directly from its original language¹⁴. In order to market *Ningen Shikkaku*, Mai Publishing worked alongside independent and online bookshops such as Dema Books and the Post Bookstore.

The interest in Japanese pop culture has not been the only factor behind the widespread success of Japanese literature in Indonesia. Teddy W. Kusuma, the owner of the Post Bookstore, explained that they chose to sell translated Japanese literature

¹² Written interview with the representative of the division of Publication and Communication of Haru Group publishing, David Rohadi, conducted on Tuesday, 2 November 2020.

¹³ Online Interview via Zoom with Haru Publishing's coordinator of Japanese translations, Andry Setiawan, conducted on Wednesday, 30 September 2020.

¹⁴ Online interview with the founder of Mai Publishing, Andry Setiawan.

because they had read those books and wanted more people to read them¹⁵. Translations of Japanese books sold in this bookstore, both in English and Indonesian, include *Ningen Shikkaku* (translated into Indonesian as “Gagal Menjadi Manusia”) by Dazai Osamu, *Gan* (translated as “Angsa Liar”) by Mori Ogai, and *Konbini Ningen* (translated into English as “Convenience Store Woman”) by Murata Sayaka. Kusuma added that they prioritize the output of small or independent Indonesian publishers¹⁶.

From the data above, we can see that the translation of Japanese cultural products from the early 2000s until 2020 has come in several forms, namely translations of Japanese comics, of literary fiction, and of popular literature. The participation via social media activity of Indonesian readers in the promotion of this work is an important factor that sustains the field of translation. In addition, the widespread consumption of Japanese popular culture in Indonesia is a supporting factor in the increase of translated Japanese literature in Indonesia, although these works are not translated solely because of the influence of pop culture. Such varied dynamics are a significant characteristic of the phenomenon of translated Japanese literature in Indonesia.

5 Conclusion

The above is an initial attempt at the mapping of translated Japanese works of literature in Indonesia from the 1970s to 2020. Such publishing in the 1970s was dominated by the publication of literary fiction, which began with Pustaka Djaya Publishing, whose purpose this was. The translators of that era were Indonesian literary figures, and Japanese works of literature seemed like an exclusive cultural form which could be enjoyed only by a certain limited community, those who were already established in the field of literature.

In the 1980s, the large publishing company Gramedia Pustaka Utama Publishing started to participate in the translation of Japanese literature. The 1990s was the period which saw the beginning of the spread of Japanese popular culture in Indonesia, especially through animations and translations of Japanese comics (manga). It was also the period when publishers began to translate Japanese literature directly from its original language, instead of from English translations, a practice which was initiated

¹⁵ Written interview with the owner of the Post Bookstore, Teddy W. Kusuma, conducted on Saturday, 7 November 2020.

¹⁶ Written interview with the owner of the Post Bookstore, Teddy W. Kusuma, conducted on Saturday, 7 November 2020.

by a team of lecturers in Japanese Literature Studies at Universitas Padjajaran, followed by Japanese Studies academics at Universitas Airlangga in the 2010s.

The early 2000s marked a new era of the translation of Japanese literature. Since that period, especially in the 2010s, translations of Japanese literature have increased both in quantity and in terms of their variety, compared to the prior period. In the 1970s, Indonesian translators of Japanese literature still looked to the Western market for direction, and most of the works translated were literary fiction, while in the 2010s, a wide range of Japanese texts started to be translated, including literary fiction, thrillers or mystery literature, and even anime. In addition, during the 2010s, smaller publishers became more important players in this regard, some of which became specialists in Asian literature. Furthermore, during this era readers have been given more space to explore and discuss Japanese literature, and they even initiate discussions of books of interest on their YouTube channels. The digital era has broken down the barriers between publishers, readers, translators, and authors.

Through this research and the initial mapping of translations of Japanese literature in Indonesia from the 1970s to 2020, we can observe that the popularity of Japanese culture in Indonesia plays an important part in generating greater interest in translated Japanese literature. These works are not translated from their source language into a target language in a vacuum, as perceptions of the society from which they came are enormously important. This research and mapping can be further developed through the study of how translated Japanese works of literature are received in Indonesia, the ways in which this reception is related to the perceptions Indonesians have of Japan, and the significance of the influence of these translated works on the understanding Indonesians have of Japan. A similar study design could also be employed in the reverse direction, by mapping the Japanese translations of Indonesian works of literature, and analyzing the kinds of factor that affect and facilitate the translation of those works.

Acknowledgement : The author of this research extends gratitude to every editor and translator of Japanese literature and the owners of the bookstore who have contributed to the craft of translating Japanese literature and who were willing to provide valuable information on their work.

**[Attachment 1] Names of Publishers of Translated Japanese Works of Literature
from 1972 to 2015¹⁷**

1970-1979 (two publishers)

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
1.	Dunia Pustaka Jaya	Kantan (Mishima Yukio)	Masnendi	1979	Jakarta
		Malam Terakhir (judul asli : Sotoba Komachi) (Mishima Yukio)	Toto Sudarto Bachtar	1979	Jakarta
		Jembata Impian (judul asli : Yume no Ukihashi) (Tanizaki Junichiro)	Sugiarta Sriwibawa	1976	Jakarta
		Shunkinsho (Wajah Shunkin) (Tanizaki Junichiro) dalam Jembatan Impian	Sugiarta Sriwibawa	1976	Jakarta
		Kinkakuji (Kuil Kencana) (Mishima Yukio)	Asrul Sani	1976	Jakarta
		Kokoro (Rahasia Hati) (Natsume Soseki)	Hartojo Andangdjaja	1978	Jakarta
		Shiosai (Senandung Ombak) (Yukio Mishima)	Ayat Rohaedi	1976	Jakarta
		Kappa (Akutagawa Ryunosuke)	Winarta Adisubrata	1975	Jakarta
		Yukiguni (Negeri Salju) (Kawabata Yasunari)	Anas Ma'ruf	1972	Jakarta
		Nemureru (Rumah Perawan) Bijo (Kawabata Yasunari)	Asrul Sani	1977	Jakarta
2.	Tarate	Kitsune no Yomeiri (Perkawinan Serigala) (Matsutani Miyoko)	Tarate	1976	Bandung
		Urashima Taro (Taro dan dewi laut) (Tokita Shiro)	Tarate	1976	Bandung
		Issun Boshi (Si kate) (Ishii Momoko)	Tarate	1976	Bandung
		Omusubi Kororin (Kue serabi) (Seta Teiji)	Tarate	1976	Bandung
		Daiku to Oniroku (Niro dan Tukang Kayu) (Matsui Tadashi)	Tarate	1976	Bandung

¹⁷ Compiled by the author based on the database of the The Japan Foundation.
(<https://jltrans-opac.jpf.go.jp/Opac/search.htm?jsessionid=AFB8008C1CE094BE7BE45865C3D5E9F5>)

1980-1989 (five publishers)

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
1.	Dunia Pustaka Jaya	Yukiguni (Negeri Salju) (Kawabata Yasunari)	Kunio Matsuoka, Ajip Rosidi	1987	Jakarta
		Utsukushisa to Kanashimi to (Keindahan dan Kepiluan) (Kawabata Yasunari)	Asrul Sani	1980	Jakarta
2.	Gramedia	Miyamoto Musashi (Musashi 1 Tanah) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 2 Air) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 3 Api) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 4 Angin) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 5 Langit) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 6 Matahati dan Bulan) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Miyamoto Musashi (Musashi 7 Vahaya Sempurna) (Yoshikawa Eiji)	Tim Kompas	1985	Jakarta
		Nagasaki no Kane (Lonceng Nagasaki) (Nagai Takashi)	Ismet Fanani	1989	Jakarta
3.	Djambatan	Izu no Odoriko (Penari-penari) (Kawabata Yasunari)	Kunio Matsuoka Ajip Rosidi	1985	Jakarta
4.	Pantja Simpati	Sanshiro (Liku liku kehidupan mahasiswa) (Natsume Soseki)	Hermawan Sulistyio	1987	Jakarta
		Nijushi no Hitomi (Duabelas pasang mata) (Tsuboi Sakae)	A.Haryono	1989	Jakarta
		Kehancuran dan Kebangunan : Kumpulan puisi Jepang	Abdul Hadi W.M	1987	Jakarta
5.	Yayasan Karti Sarana	Ie (Keluarga (The Family) : Keluarga tradisional Jepang menyongsong zaman modern)	Haryono	1989	Jakarta

1990-1999 (three publishers)

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
1.	Kelompok Pencinta Bacaan Anak	Konkichi (Konkichi rumah bukit : Lagenda Planet Kejutan dan cerita-cerita lainnya) (Tajima Shinji)	Toety Maklis	1991	Jakarta
		Darekasan (Seseorang)	Toety Maklis	1991	Jakarta
		Bikkuri boshi no densetsu (Legenda Planet Kejutan)	Toety Maklis	1991	Jakarta
		Sabaku no Kyoryu (Dinosaurus Padang Pasir)	Toety Maklis	1991	Jakarta
		Yukiyama (Dari mana datangnya musim semi?)	Toety Maklis	1991	Jakarta
2	Gramedia	Sukyandaru (Skandal) (Endo Shusaku)	Agus Setiadi	1990	Jakarta
3.	Pusat Studi Bahasa Jepang Unpad	Otsuberu to Zo (Otsuberu dan seekor gajah dalam Kumpulan terjemahan karya Miyazawa Kenji)	Agus Suherman	1996	Bandung
		Nametokoyama no kuma (Beruang gunung Nametoko)	Budi Rukhyana	1996	Bandung
		Yodaka no Hoshi (Bintang burung Yodaka)	Tinny Sudrajat	1996	Bandung
		Shika Odori no Hajimari (Tarian Kijang)	Ade Surachmat	1996	Bandung
		Hutan Srigala	Nanny Priyono	1996	Bandung
		Gusokobudori no Denki (Riwayat hidup Gusokobudori)	Nandang Rahmat, Jonjon Johana	1996	Bandung
		Neko no Jlmusho (Kantor kucing)	Elly Setiawan, Wwi W. Martalogawa	1996	Bandung
		Buah peer gunung	Adji Soemarna	1996	Bandung
		Sero hiki no gosho (Gosho pemain cello)	Endah S. Satari	1996	Bandung
		Hinoki to Hinageshi (Pohon hinoki dan bunga hinageshi)	Imas S. Edizal	1996	Bandung
		Tsuchigami to Kitsune (Dewa tanah dan rubah)	Siti Aisah	1996	Bandung
		Restoran dan Kucing Liar	Niniek Syafirin	1996	Bandung
		Kenju Koerin (Taman belukar Kenju)	Endah Purnamasari	1996	Bandung
		Kaze no Matasaburo (Matasaburo si Angin)	Yuyu Yohana; Jonjon Johana	1996	Bandung
		Tepi Ladang	Isye Herawati	1996	Bandung
		Ki no ii kazandan (Batu gunung berapi yang baik hati)	Herdis Hikmatusadis	1996	Bandung
		Donguri to yamaneko (Donguri dan kucing hitam)	Maman Suratman	1996	Bandung
		Kisah laba-laba, lintah dan cerpelai	Etty Kustiati	1996	Bandung
		Kumpulan lima cerpen Jepang II	Endah Satari	1995	Bandung

2000-2009 (20 publishers)

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
1.	Pusat Studi Bahasa Jepang Unpad	Kuraudiasu no Nikki (Catatan harian Claudius) (Kumpulan terjemahan cerpen Shiga Naoya)	Ade Surachmat; Tinny Risniwaty Male	2000	Bandung
		Aru asa (Di suatu pagi)	Niniek Syafrudin	2000	Bandung
		Horibata no sumai (Rumah di tepi sungai)	Adlung Danasubrata; Maman Suratuman	2000	Bandung
		Yamashina no kioku (Kenangan di Yamashina)	Nanny Sri Maryani	2000	Bandung
		Juichigatu mikka gogo no koto (3 Nopember sore)	Yuyu Yohana Risagarniwa	2000	Bandung
		Ki no saki nite (Di Kinasaki)	Endah S. Satari	2000	Bandung
		Seigiha (Pencinta kebenaran)	Riza Lupi Ardiati; Herdis Hikmatusadis	2000	Bandung
		Seibei to hyotan (Seibei dan labu botol)	Adji Soemarna Martawidjaja	2000	Bandung
		Akanishi Kakita	Jonjon Johana	2000	Bandung
		Kamitori (Pisau Cukur)	Wivi W. Martalogawa; Ely Sutawikara	2000	Bandung
		Takibi (api unggun)	Etty Kustiati; Siti Aisah	2000	Bandung
		Abashiri made (sampai Abashiri)	Puspa Mirani Kadir; Isye Herawati	2000	Bandung
		Han no Hanzai (Kejahatan si Han)	Budi Rukhyana	2000	Bandung
2.	Gramedia Pustaka Utama	Madogiwa no Tottochan (Totto chan gadis kecil di jendela) (Kuroyanagi Tetsuko)	Widya Kirana	2003	Jakarta
		Miyamoto Musashi (Musashi) (Yoshikawa Eiji)	Tim Kompas	2001	Jakarta
		Shinsho Taiko Ki (Taiko) (Yoshikawa Eiji)	Hendarto Setiadi	2003	Jakarta
		Chinmoku (Hening) (Endo Shusaku)	Tanti Lesmana	2008	Jakarta
		Madogiwa no Tottochan	Widati Utami	2008	Jakarta

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
		Botchan (Boochan) (Natsume Soseki)	Indah Santi Pratiidina	2009	Jakarta
		Auto (Out) (Kirino Natsuo)	Lulu Wijaya	2007	Jakarta
3.	Kepustakaan Populer Gramedia	Noruei no Mori (Norwegian Wood) (Murakami Haruki)	Jonjon Johana	2005	Jakarta
		Genbaku no Ko (Kami anak-anak bom atom) (Osada Arata)	Bambang Wibawarta	2009	Jakarta
		Kicchin (Kitchen) (Yoshimoto Banana)	Dewi Anggraeni	2009	Jakarta
		Kaze no Uta wo Kike (Dengarlah Nyanyian Angin) (Murakami Haruki)	Jonjon Johana	2008	Jakarta
		Rashomon (Rashomon : kumpulan cerita Akutagawa Ryunosuke) (Akutagawa Ryunosuke)	Bambang Wibawarta	2008	Jakarta
4.	Elex Media Komputindo	Ichu Rittoru no Namida (One Liter of Tears) (Kito Aya)	Endang Marina	2005	Jakarta
		Gotai Fumanzoku (No One's Perfect) (Ototake Hirotada)	Kaisip Bambang Pranowo	2001	Jakarta
		Ikitemasu. 15 sai (Aku terlahir 500 gram dan buta) (Inoue Miyuki)	Tiwuk Ikhtari	2006	Jakarta
		Ikitemasu. 15 sai (Hiduplah anakku. Aku mendampingimu) (Inoue Michiyo)	Tiwuk Ikhtari	2006	Jakarta
		Rasuto retaa (Last Letter : Aya's 58 letters) (Kito Aya)	Hartiningsih	2006	Jakarta
5.	Pustaka Populer Obor	Reisei to Joonetsu no aida buruu (Antara Ketenangan dan Hasrat II) (Tsuiji Hitonari)	Patsiana T Sofyan	2004	Jakarta
		Reisei to jonetsu no aida rosso (<i>Antara ketenangan dan hasrat I</i>) (Ekuni Kaori)	Patsiana T Sofyan	2004	Jakarta
6.	Djambatan	Izu no Odoriko (Penari-penari Jepang) (Kawabata Yasunari)	Matsuoka Kunio, Ajip Rosidi	2004	Jakarta
7.	Yayasan Akubaca	Rashomon (Akutagawa Ryunosuke)	Suparno	2003	Jakarta
8.	Jalasutra	Utsukushisa to Kanashimi to (Keindahan dan Kesedihan) (Kawabata Yasunari)	Sobar Hartini	2003	Yogyakarta
		Man-en gannen no futtoboru (<i>Jeritan Linih</i>) (Oe Kenzaburo)	Utti Setiawati	2004	Yogyakarta
		Tanin no Kao (Wajah Lelaki lain) (Abe Kobo)	Wawan Eko Yulianto	2008	Yogyakarta

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
		Asakusa bakuto ichidai (<i>Confessions of a Yakuza : Pergulatan hidup seorang Yakuza</i>) (Saga Junichi)	Gunardi Handoko; AN. Ismanto	2009	Yogyakarta
9.	Pinus	Kappa (Akutagawa Ryunosuke)	Andi Bayu Nugroho	2004	Yogyakarta
10.	Bentang	Senba zuru (Seribu Burung Bangau) (Kawabata Yasunari)	Max Arifin	2001	Yogyakarta
11.	Mahatari	Utsukushisa to Kanashimi to (Kecantikan dan Kesedihan) (Kawabata Yasunari)	Max Arifin	2005	Yogyakarta
		Shiosai (Nyanyian Laut) (Yukio Mishima)	Max Arifin	2005	Yogyakarta
12.	Unesa University, Surabaya	Cerita fiksi karya Kawabata Yasunari dan Tanizaki Junichiro		2002	Surabaya
13.	Kalang	Buah Tangan dari Jerman : Telaah dan terjemahan tiga karya awal Mori Ogai	Bambang Wibawarta	2003	Jakarta
		Akutagawa Ryunosuke : Terjemahan dan Pembahasan	Bambang Wibawarta	2004	Jakarta
14.	TransMedia	In Za Miso Suupu (In The Miso Soup) (Murakami Ryu)	Widati Utami	2007	Jakarta
		Sikkusuti Nain (Tahun 69) (Murakami Ryu)	Widati Utami	2008	Jakarta
15.	Iluni KWJ	Shi no Hana (Kembang Kamboja) Abe Tomoji	Yovinza Bethvine	2009	Jakarta
16.	Pustaka Alvabet	Umibe no Kafka (Kafka on the shore : Labirin asmara ibu dan anak) (Murakami Haruki)	Th. Dewi wulansari	2008	Jakarta
17.	Gagasmedia	Yakuza na Tsuki (<i>Yakuza moon : memoir seorang putri gangster Jepang</i>) (Tendo Shoko)	AS Laksana	2008	Jakarta
		Yukiguni (Daerah Salju) (Kawabata Yasunari)	AS Laksana	2009	
18.	Redline Publishing	Toyotomi Hideoshi no keiejuku (<i>The swordless samurai : pemimpin legendaris Jepang abad XVI</i>) (Kitami Masao)	Mardohar S	2009	Jakarta
19.	Alenia	Ryoju (bedil perburuan) (Inoue Yasushi)	Wahyuni Mukid	2005	Yogyakarta
20.	Matahati	Seirei no moribito (<i>Guardian of the Spirit</i>) (<i>Uehashi Nahoko</i>)	Harisa Permatasari	2009	Jakarta

2010-2015 (14 publishers)

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
1.	Zahir Books	Shin Heikei Monogatari (The Heike Story : Kisah Epik Jepang abad ke-12) (Yoshikawa Eiji)	Antie Nugrahani	2010	Jakarta
2.	Gramedia Pustaka Utama	Sukyardaru (Scandal) (Endo Shusaku)	Agus Setiadi	2010	Jakarta
		Totto chan no Totto chan tachi (Anak-anak Totto chan : Perjalanan kemanusiaan untuk anak-anak dunia) (Tetsuko Kuroyanagi)	Ribkah Sukito	2010	Jakarta
		Gurotesuku (Grotesque) (Kirio Natsuo)	Gita yuliani	2010	Jakarta
		Senseijutsu satsujin jiken (pembunuhan zodiak Tokyo) (Shimada Soji)	Barokah Ruziati	2012	Jakarta
		Kogoeu kiba (The Hunter : pemburu) (Nonami Asa)	Julanda Tantani	2012	Jakarta
		Nijuushi no Hitomi (12 pasang mata) (Tsuboi Sakae)	Tanti Lesmana	2013	Jakarta
3.	Kantera	Saigo no Shogun (<i>The last shogun : the life of Tokugawa Yoshinobu</i> = <i>Shogun terakhir - kisah hidup Tokugawa Yoshinobu</i>) (Shiba Ryotaro)	Latifa Ramonia	2010	Jakarta
		Bushuko Hiwa (The secret history of the Lord of Musashi) (Tanizaki Junichiro)	Harisa Permatasari	2010	Jakarta
		Yoshiwara Gomenjoo (<i>The blade of the courtesans = Pedang para kortesan</i>) (Ryu Keiichiro)	Miftahul Jannah	2010	Jakarta
4.	Kansha Books	Furin Kazan (<i>Furin Kazan : strategi 'penaklukan benteng' Yamamoto Kansuke</i>) (Inoue Yasushi)	Dina Faoziah; Fatmawati Djafri	2010	Jakarta
		Shinsuikoden (<i>Shin Suikoden 2 : petualangan baru kisah klasik batas air</i>) (Yoshikawa Eiji)	Jonjon Johana	2012	Jakarta
		Shinsuikoden (<i>Shin Suikoden : petualangan baru kisah klasik batas air</i>) (Yoshikawa Eiji)	Jonjon Johana	2011	Jakarta
		Uesugi Kenshin (Yoshikawa Eiji)	Ribeka Ota	2011	Jakarta
		Saga no Gabai Baachan (nenek hebat dari Saga)	Indah S. Pratidina	2011	Jakarta
		Minamoto no Yoritomo (Yoshikawa Eiji)	Yoko Takebe	2012	Jakarta
		Bocchan (Bocchan : si anak Bengal) (Natsume Soseki)	Jonjon Johana	2012	Jakarta

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
		Naruto Hicho (Catatan Naruto yang hilang) (Yoshikawa Eiji)	Fatmawati Djafri	2013	Jakarta
		Oda Nobunaga (Odanobunaga : Sang Penakluk dari Owari) (Yamaoka Sohachi)	Ribeka Ota	2013	Jakarta
		Taira no Masakado (<i>Taira no Masakado : kisah tentang cinta, darah & air mata</i>) Yoshikawa Eiji	Ribeka Ota	2012	Jakarta
		Minamoto no Yoritomo (Minamoto no Yoritomo 2 : akhir kekuasaan klan Taira) (Yoshikawa Eiji)	Yoko Takebe	2013	Jakarta
		Lukisan Neraka dan cerpen pilihan lainnya (Akutagawa Ryunosuke)	Jonjon Johana	2013	Jakarta
		Naruto no Hicho (Catatan Naruto yang hilang) (jilid 2) (Yoshikawa Eiji)	Ribeka Ota	2014	Jakarta
		Shinsuikoden (<i>Shin Suikoden : petualangan baru kisah klasik batas air</i>) (Yoshikawa Eiji)	Jonjon Johana	2013	Jakarta
		Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 2) (Yamaoka Sohachi)	Ribeka Ota	2013	Jakarta
		Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 3) (Yamaoka Sohachi)	Ribeka Ota	2014	Jakarta
		Oda Nobunaga (Oda Nobunaga : Sang Penakluk dari Owari 4) (Yamaoka Sohachi)	Ribeka Ota	2015	Jakarta
5.	Eramedia Publisher	Antologi Kesusastraan Anak Jepang : Dobutsue (Pertemuan Binatang) : Ishii Kendo	Antonius Pujo Purnomo	2010	Surabaya
		AKAJ : Tetsusantan (Tetsuzo) Koda Rohan	Antonius Pujo Purnomo	2010	Surabaya
		Oni Momotaro (Momotaro raksasa) : Ozaki Koyo	Antonius Pujo Purnomo	2010	Surabaya
		Maho Hakase (Doktor Sihir) : Iwaya Sazanami	Antonius Pujo Purnomo	2010	Surabaya
		Kingyo no Otsukai (Ikan Emas pembantu) : Yosano Akiko	Antonius Pujo Purnomo	2010	Surabaya
		Tombo no Medama (Bola Mata Capung) : Kitahara Hakushu	Antonius Pujo Purnomo	2010	Surabaya
		Natto Kassen (Perang Natto) : Kikuchi Kan	Antonius Pujo Purnomo	2010	Surabaya
		Ippon Ashi no Heitai (Prajurit berkaki satu) : Suzuki Mieikichi	Antonius Pujo Purnomo	2010	Surabaya

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
		Majutsu (Ilmu sihir) : Akutagawa Ryunosuke	Antonius Pujo Pumomo	2010	Surabaya
		Chiruchiru michiru (Yamamura Bocho)	Antonius Pujo Pumomo	2010	Surabaya
		Hitofusa no Budo (Setangkai Anggur) : Arishima Takeo	Antonius Pujo Pumomo	2010	Surabaya
		Ryoshi no Boken (Petualangan Nelayan) : Miyahara Koichiro	Antonius Pujo Pumomo	2010	Surabaya
		Akai Neko (Kucing Merah) : Okino Iwasaburo	Antonius Pujo Pumomo	2010	Surabaya
		Donguri to yamaneko (Donguri dan kucing gunung) (Miyazawa Kenji)	Antonius Pujo Pumomo	2010	Surabaya
		Ten made todoke (sampai ke langit) (Yoshida Genjiro)	Antonius Pujo Pumomo	2010	Surabaya
		Kiheiji no Hatake (Ladang Kiheiji) (Soma Taizo)	Antonius Pujo Pumomo	2010	Surabaya
		Shabondama (Gelembung sabun) (Toyoshima Yoshio)	Antonius Pujo Pumomo	2010	Surabaya
		Okina Komorigasa (Payung lebar) (Takehisa Yumeji)	Antonius Pujo Pumomo	2010	Surabaya
		Gongitsune (Si Rubah gong) (Niimi Nankichi)	Antonius Pujo Pumomo	2010	Surabaya
		Gachinojiyama (Gunung angka delapan) (Tsuchida Kohei)	Antonius Pujo Pumomo	2010	Surabaya
		Kaeru (Katak) (Hayashi Fumiko)	Antonius Pujo Pumomo	2010	Surabaya
		Shiroi tori (Burung putih) (Kusuyama Masao)	Antonius Pujo Pumomo	2010	Surabaya
		Shinyu (Sahabat) (Sato Koroku)	Antonius Pujo Pumomo	2010	Surabaya
		Hashire, Merosu! (Larilah Melos!) (Dazai Osamu)	Antonius Pujo Pumomo	2010	Surabaya
		Warawareta Ko (Anak yang jadi tertawaan) (Yokomitsu Riichi)	Antonius Pujo Pumomo	2010	Surabaya
6.	Elex Media Komputindo	Genki desu juunanasai (17 tahun usiaku, anak yang terlahir 500 gram dan buta) (Inoue Miyuki)	Tiwuk Ikhtari	2011	Jakarta
		Koin Rokkaa Beibizu (Coin Locker Babies) (Murakami Ryu)	Anin Finia	2013	Jakarta
		Sekai no chuushin de ai wo sakebu (Kuteriakkan cinta pada dunia) (Katayama Kyoichi)	Ninuk Sulistyawati	2015	Jakarta

No	Name of Publisher	Translated Works	Translator	Year of Publication	Place of Publication
7.	Komodo Books	Chijin no ai (Naomi) (Tanizaki Junichiro)	Maulida Sri Handayani	2012	Depok
8.	Serambi Ilmu Semesta	Kagi (The Key) (Tanizaki Junichiro)	Rahmani Astuti	2012	Jakarta
		Hanauzumi (Ginko) (Watanabe Junichi)	Istiani Prajoko	2012	Jakarta
		Majutsu wa Sasayaku (The Devil's Whisper) (Miyabe Miyuki)	Nadya Andwiani	2011	Jakarta
		Okei (Okei : Kasih tak sampai seorang samurai) (Saotome Mitsugu)	Istiani Prajoko	2013	Jakarta
9.	Kepustakaan Populer Gramedia	Ichu kyuu hadhi yon (IQ84 jilid 1 dan 2) (Murakami Haruki)	Ribeka Ota	2013	Jakarta
		Idem	Ribeka Ota	2015	Jakarta
10.	Bukune	Kaidan (Kisah hantu-hantu Jepang) (Koizumi Yakumo)	Zia Anshor	2012	Jakarta
11.	Jalasutra	Kanikosen (Kani kosen : sebuah revolusi) (Kobayashi Takiji)	Andy Bangkit Setiawan	2013	Yogyakarta
12.	Haru	Hyakkai naku koto (Crying 100 times) (Nakamura Ko)	Khairun Nisak	2013	Jakarta
		Hidamari no Kanojo (Her Sunny Side) (Koshigaya Osamu)	Faira Ammadea	2013	Jakarta
		Bonus Track (Bonus Track) (Koshigaya Osamu)	Andry Setiawan	2014	Jakarta
		Hokago no Shisha wa modoru (The dead returns) (Akiyoshi Rikako)	Andry Setiawan	2015	Jakarta
		Ankoku joshi Girls in the dark (Akiyoshi Rikako)	Andry Setiawan	2015	Jakarta
13.	Qanita	Densha Otoko (Train Man : Densha Otoko) (Nakano Hitori)	Kanti Anwar	2013	Bandung
14.	Eaststar Adhi Citra	Yuukyuu no Andante (The Everlasting Andante) (Asuka Koichi)	Hardiyanto Makmur	2015	Jakarta
		Shousetsu · Byousoku 5 senchi meetoru (5 Centimeters Per Second) Shinkai Makoto	Hardiyanto Makmur	2015	Jakarta

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Interviews

Online interview via Zoom with the translator of Japanese literature and lecturer in Japanese Studies of Universitas Airlangga, Antonius R. Pujo Purnomo, conducted on Monday, 28 September 2020.

Online interview via Zoom with the Japanese translator coordinator of Haru Group Publishing and the founder of Mai Publishing, Andry Setiawan, conducted on Wednesday, 30 September 2020.

Online interview via Zoom with the Japanese translator coordinator of Haru Group Publishing and the founder of Mai Publishing, Andry Setiawan, conducted on Wednesday, 30 September 2020.

Online interview via Zoom with the editor of translated Japanese books of Gramedia Pustaka Utama Publishing, Juliana Tan, conducted on Friday, 2 October 2020.

Written interview with the head of the Center of Japanese Studies of Universitas Padjajaran, Puspa Mirani Kadir, conducted on Friday, 2 October 2020.

Written interview with the managing editor for comics of PT Penerbit Elex Media Komputindo Ratna Sari Abubakar, conducted on Friday, 2 October 2020.

Written interview with the representative of the Publication and Communication division of Haru Group Publishing, David Rohadi, conducted on Friday, 2 October 2020.

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